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the attribution of the piece to Clodion." As for the signature they affirm that it was certainly inserted in the group and obtained extraneously from some other piece. In consequence of this report the tribunal declared null and void, but without damages, the sales of the group by M. Denière to M. du Boullay and by the latter to Mme. Boisse. While speaking of Clodion it may be added, for the information of collectors, that the sculptor's real name was Michel, and that his earlier and some of his finest works, bas-reliefs and groups, bear the signature "Michel."

## Art in Dress.

### HINTS AS TO COLOR IN COSTUME.

THE most convenient way of illustrating the relations of colors, and indicating the bearing of the principles of harmony and contrast in the combination and arrangement of colors in dress, is, perhaps, to take some of the leading colors and their modifications, and point out what other colors agree or disagree with them. Uncertainty and misapprehension frequently occur in speaking of colors, from the indefinite and often different ideas people attach to the words red, blue, green, and the like. In large and expensive works precision can to a certain extent be secured by giving colored scales and diagrams. But even these are imperfect and not always satisfactory. Another method is that of referring the color to some common flower or mineral. This, which has been adopted by Sir Gardner Wilkinson in his recent work "On Color"—a work to which we are indebted for some of the suggestions in the annexed summary—we shall follow wherever it seems necessary to distinguish a color from one of its varieties. In this summary it will be understood that the color which stands at the head of the paragraph is the principal color of a dress, those named afterward being the subsidiary colors, which may be either employed in smaller quantities, or as trimmings, to relieve, lighten, or modify it.

**RED** (*Field Poppy*).—Red is not a color often used for dress, but it is the parent of numerous varieties, and may serve as a subsidiary color, though seldom as effectively as scarlet, in ribbons or trimmings. The complementary of red, a pale green, goes well with it in small quantities, but a pale sea-green, the French celadon, or a pearly or silver-gray does better.

**Scarlet**, in an opera cloak or fancy dress, has a brilliant effect trimmed with gold, and harmonizes well with white. In ribbons or velvet trimmings it is a valuable adjunct to gray or drab, and indeed to most light neutral colors.

**Crimson** is often seen with blue in paintings, but requires white to harmonize. Crimson will also bear blue and gold or orange, but they must be combined with discrimination; or it will stand with orange alone. Crimson and purple are discordant alone, but crimson will bear purple and green in small quantities. Crimson is dangerous to the complexion, unless very clear, or glowing and slightly olive, when white may be tried between it and the crimson.

**Claret** has a little purple in its composition. Harmonizes with orange or gold, but not with yellow.

**Magenta** may be regarded as a variety of claret. It is improved by contact with black, injured by green, destroys scarlet placed upon it in small quantities.

**Maroon** has a tendency to brown. Harmonizes with gold or orange; will bear a very little green. Loses brilliancy by artificial light. Is apt to bring out the green in a complexion, but this may be corrected by a point or line of decided green. Altogether a color that requires skillful management.

**Pink**. Only suitable for very young ladies. Best alone, or with a little white. Black, as lace, or in narrow lines of trimming, very effective.

**Cerise** harmonizes well with silver gray, lilac, or a pale lavender; will bear, in addition, a few sprigs of gold, and then may allow a point of scarlet or crimson. Blue with cerise is very harsh; but blue and gold deftly arranged, in small quantities, will harmonize with it.

**BLUE** (*Corn-flower*).—Harmonizes with its complementary, orange. Discordant with yellow. Intolerable with green, though in nature blue flowers look beautiful among the green leaves. Blue and a rich warm and not too dark brown (the color of the seed of the horse-chestnut) harmonize well, or a little white may be added. Blue requires white next the skin. Other harmonious combinations are—blue, crimson and gold, or orange. The same with purple, very effective in patterns if lines of black are used to prevent the too sharp contact of the contrasting colors, and in occasional spots. In the same way a rich brown, scarlet, or crimson and gold may be made to harmonize with blue as the principal color.

**Light Blue** is only suitable for daylight. As an evening dress it is ineffective, the artificial light changing it to an unpleasant light green. Does alone, or with velvet trimmings of the same tone. White in almost any quantity agrees with it. Black can only be used very sparingly. Drab, or a diffused gray with a point of red, admissible upon light blue, but does not suit many complexions.

**YELLOW** (*Butter-cup*).—Pure yellow is not much used for dress, orange on the one side, straw or amber on the other, being much richer, and more agreeable to the eye. It harmonizes best with its complementary, purple. Black is also of great value as a trimming, and may be used freely.

**Amber, Straw, Primrose, and Canary** are feebler in effect than orange. The color is rendered still weaker by combination with any strong color or tone. Of these purple is the best. Black will only do as lace. Trimmings of a weak crimson or cerise have a pretty and cheerful effect, but require a little dash in the wearer. White may be used as lace, but with care, and will call for the addition of some strong points of color.

**ORANGE** (*Marigold*) is very effective of an evening, when Fashion permits its adoption. Orange satin with purple has a splendid appearance, but is chiefly adapted for a person of stately and commanding figure. Black is an efficient contrast. Orange and white are less imposing, but look well by gas or candle-light. Orange is the complementary of, and harmonizes with, blue; but they would form a doubtful combination in dress; small quantities of scarlet, black, and white or drab might be added, but for dress orange is best with the single color noted above.

**GREEN** (*Grass*—inclining neither to blue nor yellow—*emerald*) is very grateful to the eye, but a difficult color to manage in a dress. All the varieties of green are affected and few improved by artificial light. May be used cautiously with its complementary, a pale red; better with pale scarlet; but best, perhaps, of an evening, with gold. In the open air agrees well with white, and may be relieved with scarlet or red used very sparingly and judiciously.

**Light Green** looks well with white. May be picked out with a rich brown, or trimmed with green of a somewhat darker hue, but is a rather unmanageable color.

**Dark Green**. Titian has clothed his "Mistress," and some

other ladies, in a very deep green, but he has taken care to bring a good deal of white between the dress and the skin, and generally has a bright lake or crimson to balance the composition. This might answer with a warm, glowing, Venetian complexion, otherwise it would be a hazardous experiment.

**PURPLE** (*Nightshade blossom: Amethyst*).—The regal color has a magnificent effect with gold. Purple silk may be trimmed with orange. A clear crimson, or better, scarlet, brightens it, but requires management as to quantity; the combination is improved by gold, or a little orange or amber. Occasionally a sprig of green may be tried. White is valuable between it and the skin.

**Puce** requires gold or orange. Is brightened by scarlet. Not a good color.

**Lilac, Lavender, Mauve**, harmonize with cerise, used sparingly, and gold, but require little in the way of trimming beyond the ground color, or a somewhat darker or lighter shade, according to circumstances. White may be used with either; black only exceptionally. Lavender of course takes black for half-mourning; mauve takes black and white for a slight mourning; but regulations of this class supersede considerations of color.

**GRAY**. The grays, like all the neutral colors, are very valuable for quiet dresses, and adapt themselves well to different forms. They are graceful with quiet trimmings, yet serve admirably as grounds for bright colors. Crimson or scarlet always bears out well from a gray ground. The kind chosen must be determined by the purpose and the person. Grays, however, require care in adapting them to the complexion.

**BLACK**, when not used for deep mourning, will bear crimson as contrast or trimming, and forms a good ground for gold ornaments. White relieves it very happily. With some ladies black always looks becoming, but it does not afford scope for very varied treatment.

**WHITE**.—Muslin, as appropriated to the young and to festive occasions, is suggestive of pleasant memories and associations; admits of the gayest and brightest colors in trimmings, though scarlet is best; and may be dealt with in a free and playful spirit. With white silks for evening dresses and occasions of ceremony, a graver style of ornament is of course requisite. White tulle and tarlatan over colored skirts necessarily take their trimmings from the color of the silk beneath.

### THE USE OF JEWELRY.

JEWELS may be made to serve more purposes, even as ornaments, than are always supposed. They are not merely valuable on their own account, or as a means of advertising the wealth of the wearer; they have an artistic use also. Gold may be made of great service in harmonizing contrasting colors, and in enriching even the richest. In many cases its value is no less felt in subduing colors which are harsh or undesirably strong. Chains and brooches may in these instances be turned to excellent account. But judgment must be exercised in their application. Dead or colored gold, and bright or burnished, should be taken for the purpose, not indifferently, but according to the end to be attained.

Gems are valuable, as points of intense color to serve as the focus or concentration of some diffused or scattered color, or as a point of condensed and brilliant contrast. But they are not available only as points of intenser tone or of sharp and brilliant contrast. They serve also as suggestive of that similitude in dissimilitude of which poets and poetic commentators have often spoken. Of course we must not rate their value too high. "What jewel," asks Steele, "can the charming Cleora place in her ears that can please her beholders so much as her eyes? The cluster of diamonds can add no beauty to the fair chest of ivory that supports it." And he seems to think that "the pearl necklace" can only "be of use to attract the eye of the beholder, and turn it from the imperfections of the features and shape." But Steele was writing in the character of a censor, and his object was to set bounds to a prevalent extravagance. A diamond cluster may enhance the brilliancy of the whitest skin, and pearls are the most perfect adornment for a lovely neck; but they are, we acknowledge, a dangerous addition to one of sorrow hue.

To be really effective jewelry should be employed sparingly and with discrimination. Better far a little and good than much and bad, and it may be bad, that is bad in taste, however costly. What a lady requires is to have sufficient for choice. And the right selection and use of jewelry is a prime test of taste. Especially should ladies seek to possess artistic jewelry, however difficult it may be to obtain. The superiority of beautiful forms over a lavish employment of the mere materials is well shown in the exquisite Greek, Etruscan, and Roman designs which have come down to us.

### TREATMENT OF THE SUPPLEMENT DESIGNS.

**PLATE 337**.—German fourteenth century alphabet.

**PLATE 338**.—"Blackberries"—is a design for a panel or double tile. For the background use orange yellow with brown green and brown No. 17; put on in broad mottled touches, pale in color at the top of the panel and deep and strong in color at the bottom. For the ripe berries use ivory black with a little deep blue and a touch of deep purple added. For the berries partly ripe use carnation shaded with brown and a little ivory black. Make the calyx and stems of the berries very pale green, shaded with brown green; leaves grass green, shaded with brown green, a little deep purple being used in the strong shadows and where the leaves are worm-eaten. For the main stem use carnation mixed with a little brown No. 17, and shade with brown No. 17. The thorns are quite red. Outline all the work with three parts brown No. 17 and one part deep purple.

**PLATE 339**.—Figure designs for furniturn panels by Jean Goujon, also suitable for repoussé brass work.

**PLATES 340, 341, 342 and 343**.—Chinese, Japanese, and Persian diaper ornaments.

**PLATE 344**.—Design for a screen—"Passion Flower." This will look well on a delicate old gold, fawn color or light wood-brown silk or satin. It may be done in outline, but would be most effective in solid work. Make the petals white, shading down to delicate lavender; outer portion of the centre purple, shading to green in the inside and becoming almost white in the pistil; points of the pistil and stamens yellow. Stems, leaves and tendrils, varying shades of dull green.

### FEUARDENT'S SERVICES RECOGNIZED.

At a special meeting of the American Numismatic and Archaeological Society held March 1st, 1884, the following resolutions were unanimously adopted:

*Whereas:* Our fellow-member, Mr. Gaston L. Feuardent, a gentleman with a well-established reputation as an expert in regard to the authenticity of objects of antiquity, seeing reason to question the genuineness of certain Cypriote sculptures in the Metropolitan Museum of Art, and disapproving the treatment to which the objects in the Cypriote collection, generally, were subjected by their custodians made his criticism public, and thereby subjected himself to attacks upon his personal character and his professional reputation; and

*Whereas:* In order to defend his character and in the interest

of truth and justice he was forced to carry on a lawsuit against one of his defamers at a heavy expenditure of money, and a great sacrifice of time; and

*Whereas:* Through his self-sacrificing efforts, the true history and character of a costly and celebrated collection of sculpture have been established, and a pernicious system of repairs and restorations has been thoroughly exposed; therefore be it

*Resolved:* That the evidence elicited during the course of the late trial has but heightened the favorable opinion we have always entertained respecting our fellow-member, Mr. Gaston L. Feuardent, and has strengthened our confidence in his ability as an expert, his integrity of purpose, and his unselfish devotion to the truth, and we hereby express the belief that as a knowledge of art and archaeology is more widely disseminated in this country, the views held by him, in common with every archaeologist of any repute in Europe, respecting the treatment of antique objects will be accepted here, as the only correct views, alike by scholars and by those who shall have such objects in their custody. And be it also

*Resolved:* That this Society deeply regrets that it should have fallen upon Mr. Feuardent to bear alone the burden of a suit undertaken largely in the true interest and for the benefit alike of the Metropolitan Museum and of the general public. And we hereby tender him our thanks for his valuable services to art and archaeology, and assure him of our sympathy with his aims, our appreciation of his character, and our sense of his value as a member of this society.

## Correspondence.

### A PLASTER CAST OF THE HAND.

H. H. J., Atlanta, Ga.—It is best to begin with a cast of the hand, which is very easy. The sleeve of the person to be operated on should be rolled up, and a towel twisted round it at the point at which the cast is to end. A little oil should be rubbed over the skin. As a cast showing one side of the hand will generally be all that is required, the mould can be made in a single piece. A soft pillow should be provided, a towel spread over it, and on that a newspaper. With a little arrangement, the pillow can so far be made to accommodate itself to the form of the hand, and will so rise round it as to leave no openings beneath; for if openings are left, the plaster will run into them, and there will then be a difficulty in getting the mould away. The mould can then be made in the usual manner. The hand must of course be kept perfectly still till the plaster has set, or the work will be spoiled; after it has set, it will be still of necessity till the mould has been removed. When the mould is finished the hand can be lifted from the pillow; the paper will prevent the plaster from sticking to the towel. Any little tongues of plaster which may have found their way under the fingers can be cut away with the scraper, and the hand will be released without difficulty. When all is finished, and the mould clipped away, the operator can scarcely fail to be pleased with the result of his labors. Every fold of skin, and line, and marking will be seen reproduced with the most microscopic fidelity. Both sides may be moulded if desired, and the hand reproduced in the round instead of in relief, by making a second half to the mould.

### DRYPOINT, MEZZOTINT AND AQUATINT.

IN reply to several correspondents from whom we have various requests for technical information concerning these aids to the etcher's or engraver's art, we do not know that we can do better than quote the following extracts from Robinson's admirable manual, "The Art of Etching."

Drypoint is a species of engraving in which the lines are cut into the copper by a pointed steel tool. The lines thus cut raise a ridge, technically called the burr, and this ridge holds a good deal of ink when the plate is printed. The burr can be scraped away when desirable, leaving the lines clean and resembling in appearance very lightly-etched work. Drypoint has a peculiarly soft and rich effect, and is admirably suited for rendering certain textures, such as fur and velvet. Some artists, when etching figure subjects, prefer to leave the flesh to be done afterward with the drypoint. Great delicacy is insured by this means, but at some cost of unity of effect; to a practised eye the flesh does not seem to belong to the rest of the plate. One advantage to a beginner that drypoint possesses over etching is that he can see how the plate is progressing all the time he is at work. He has only to rub some black mixed with tallow into the lines, and the effect is shown as it will appear when printed. Considerable strength in the fingers is required to work successfully in drypoint; and the fact that so much pressure is being employed makes it difficult to change the direction of the line suddenly. In this process we therefore miss that perfect freedom and play of line which gives such a charm to etching. To begin with, it is convenient to lay a ground as for etching, and smoke the plate, and to trace the leading lines of the design on the ground, taking care to cut lightly into the copper with the point. Then remove the ground and continue your drawing, guided by these general outlines.

The process of mezzotint engraving consists in passing over a plate of steel or copper with an instrument called a cradle, by which a burr is raised on every part of the surface in such quantity that, if filled in with ink and printed, the impression would be one mass of the deepest black. On the plate so prepared the lights and middle tints are burnished or scraped away, leaving it untouched for the darkest shades. The tools employed in this art are the grounding tool or cradle, roulettes, burnishers, and scrapers. The grounding tool has the shape of a shoemaker's knife with a fine serrated edged. The roulette is a small-toothed wheel set in a handle. The first step of the process is to mark upon the plate the limits of the design, and within these limits the grounding tool is employed. It is pressed upon in an even, steady, and moderate manner, and with a rocking motion advanced over the plate, till the whole space within the limits is covered with lines. These lines are crossed by others at right angles. The two diagonal directions are then taken. The whole series of lines is then repeated several times, taking care not to enter the same lines twice; till, at length, by the extreme closeness of the lines, the original surface of the copper is entirely destroyed, and if an impression were taken from the plate it would be completely black. This operation is called laying the mezzotint ground. To the ground thus formed must now be transferred the outline of the design. The plate is blackened by the smoke of a taper, and the design is transferred to it by means of tracing paper prepared with red chalk. The red chalk outlines are rendered permanent by going over them with a blunted drypoint on the copper. It is usual to commence by taking out the strongest lights with a scraper, after which the burnisher is applied to polish the surface. As the work proceeds frequent proofs should be taken, and if too much of the ground has in any case been removed, it must be again formed by a roulette or by a small grounding tool. Etching is much used as an auxiliary to mezzotint. The outline is frequently etched at the very commencement, before even the mezzotint ground is laid, and by different engravers it is used in varying degree, either to give precision in places or to assist the appearance of particular textures.